

THE MUSIC TO
The **FROGS** *of*
ARISTOPHANES,

COMPOSED

FOR PERFORMANCE AT OXFORD IN 1892

BY

C. HUBERT H. PARRY.

WITH AN ENGLISH VERSION

BY

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BREITKOPF & HÄRTEL,
LEIPZIG, BRUSSELS, LONDON, NEW YORK.

Price 5 s nett.

CONTENTS.

Act I.

	pages
1. Overture.	3
2. Funeral March.	9
3. Chorus of Frogs, Charon and Dionysus. Ahoy there! ὦ ὀπόπ.	10
4. Barcarole. Entreacte for Act I. Scene III.	20
5. Chorus of the initiated. Iachus! Ἰαχχ' ὦ.	22
6. Chorus. O shall we then in Chorus. βούλεσθε δῆτα κοινῇ.	42
7. Chorus. Now haste we to the flow'ry meads. χωρῶμεν ἐς πολυρρόδους.	43

Act II.

8. Entreacte.	47
9. Chorus. Muse of the dances divine. Μοῦσα χορῶν ἱερῶν.	49
10. Chorus. Dread and terrible sight. ἧ που δεινον ἐριβρεμέ.	62

Act III.

11. Indroduction.	67
12. Chorus. Invocation. Daughters of Zeus. ὦ Διός ἐννέα παρθένου.	70
13. Chorus. Come then tell us. καὶ μὴν ἡμεῖς.	72
14. Chorus. Say can ye tell what. τί ποτε πρᾶγμα.	75
15. Chorus. Mightily toil the clever bards. ἐπὶ πονοί γ'οῖ δεξιοί.	77
16. Chorus. How blest whoever. μακάριος γ'ανὴρ ἔχων.	79
17. Finale. Chorus. Gods of the shadows below. πρῶτα μὲν εὐσοδίαν ἀγαθὴν.	84

BATPAXOI.

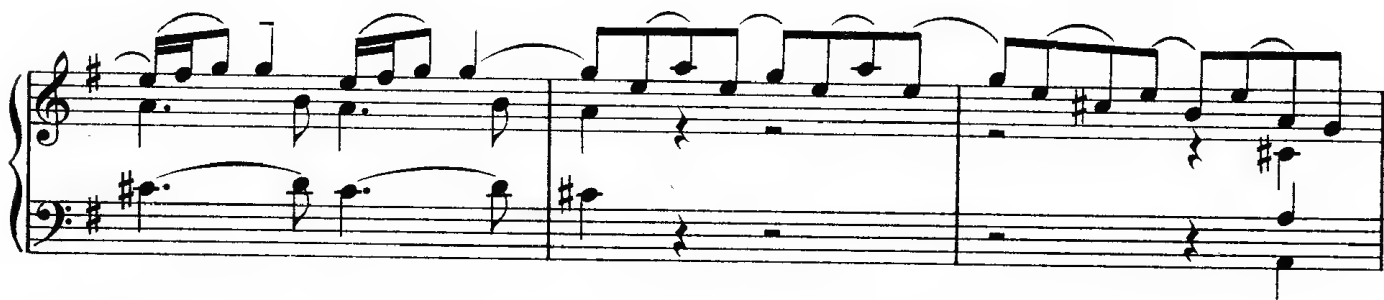
ACT I.

Nº 1. Overture.

Allegro.

C. HUBERT H. PARRY.

The musical score is written for piano and consists of five systems of music. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro.' at the beginning. The score starts with a forte (f) dynamic. The first system includes a crescendo (cresc.) marking. The second system includes a piano (p) marking. The third system includes a forte (f) marking. The fourth system includes a forte (f) marking. The fifth system includes a piano (p) marking. The score is written in a style typical of early 20th-century musical notation, with various slurs, accents, and dynamic markings.



This page of musical notation consists of seven systems of staves, each with a treble and bass clef. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and ornaments. Dynamics and tempo markings are used throughout the piece.

System 1: Features a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The tempo is marked *poco allarg.* (poco allargando).

System 2: Features a *f* (forte) dynamic and a *C tempo* marking.

System 3: Features a *p* (piano) dynamic.

System 4: Continues the musical notation.

System 5: Features a *ff* (fortissimo) dynamic and a *f* (forte) dynamic. It includes a double bar line and a change in time signature to 12/8.

System 6: Features a *p* (piano) dynamic and a *f* (forte) dynamic. It includes a double bar line and a change in time signature to 12/8.

System 7: Continues the musical notation.



First system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music consists of eighth and sixteenth notes with various articulations like accents and slurs.

Second system of musical notation. The bass staff begins with the instruction *cresc.* (crescendo). The music continues with complex rhythmic patterns and slurs.

Third system of musical notation. The treble staff features a series of sixteenth-note runs. The bass staff has a more rhythmic accompaniment with eighth notes.

Fourth system of musical notation. The treble staff starts with a *f* (forte) dynamic. The bass staff includes a *dim.* (diminuendo) instruction. The system concludes with a series of rests in the treble staff.

Fifth system of musical notation. A section marker **D** is placed above the treble staff. The bass staff begins with a *p* (piano) dynamic. The system contains several measures of eighth-note patterns.

Sixth system of musical notation. The bass staff includes a *cresc.* (crescendo) instruction. The system features a mix of eighth and sixteenth notes across both staves.

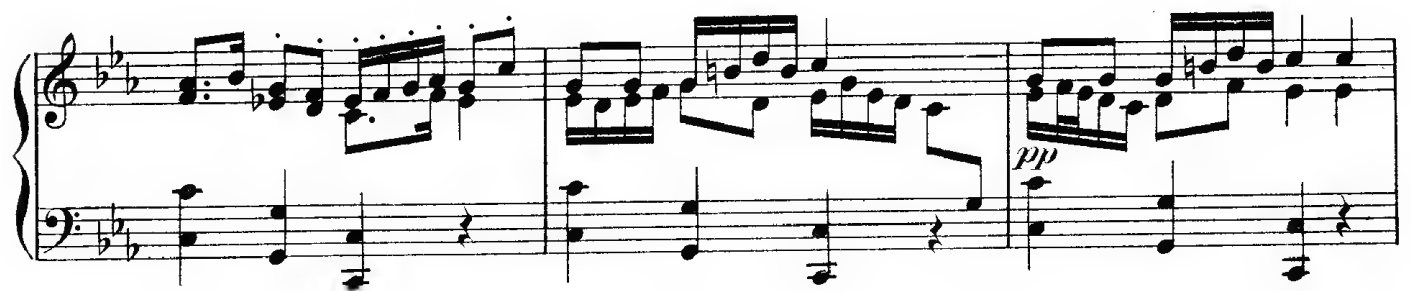
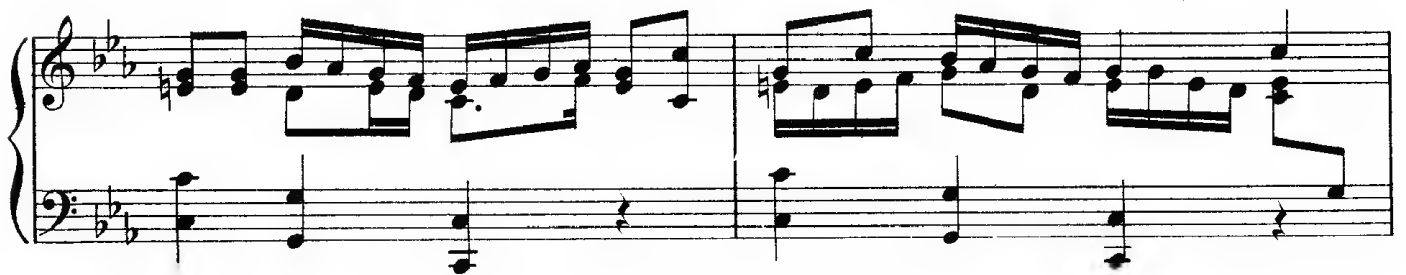
This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Features a complex melodic line in the treble staff with many beamed sixteenth notes and a more rhythmic bass line.
- System 2:** Continues the melodic development in the treble staff. A *cresc.* (crescendo) marking is present above the treble staff.
- System 3:** Shows a more active bass line with frequent eighth-note patterns. The treble staff has chords and some melodic fragments.
- System 4:** The treble staff features a series of chords and some melodic lines. The bass line continues with rhythmic patterns.
- System 5:** The treble staff has a series of chords and some melodic lines. The bass line continues with rhythmic patterns.
- System 6:** The final system on the page. It features a series of chords and some melodic lines. The bass line continues with rhythmic patterns. The system ends with a double bar line and a repeat sign.

Nº 2. Funeral March.

after line 170. καὶ γάρ τιν' ἐκφέρουσι τούτονι νεχρόν.

Lento.



NB. Continue playing the following bar during the remainder of the dialogue between Dionysus and the Dead man, and play the Funeral march through again to end the scene, as he is carried out.



Nº 3.

after line 207 XAP. βατράχων κύκνων θαυμαστά.

ΔΙΟ. καταέλενε δή.

CHORUS of FROGS, CHARON and DIONYSUS.

Allegretto vivace.

VOICE of CHARON.

A - hoy there!

a - hoy there!

ὦ - πόπ, ὦ - πόπ

a - - - hoy there!

ὦ - πόπ.

FROGS.

Bre-ke-ke-kex

ko - ax

ko-ax

Bre-ke-ke-kex

ko -

βρε-κε-κε-κεξ

χο - αξ

χο-αξ

βρε-κε-κε-κεξ

χο -

βρε-κε-κε-κεξ χο - αξ χο-αξ βρε-κε-κε-κεξ χο -

ax ko - ax Ye spawn of marsh and
p
 ἄξ χο ἄξ λιμ - ναῖ - α χρε - νών

foun - tain Come sing a lay har - monious, our song, our hymn in
 τέχ - να ξύν - αυ - λον ὑμ - νων βο ἄν φθεγ - ξώ - μεθ' εὐ - γη -

clea - rest notes me - lo - - dious ——— ko - ax ko -
mf
 ρυν εἰ μὲν ἀ - οι - - - δὲν χο - ἄξ χο -

ax Such once did we sing around
mf *cresc.*
 ἄξ ἦν ἀμ - φι Νυ - σή - τ - ον

In - dian Di - o - ny - sus, born ho ly in the mar - shes there!

Δι - ος Δι - ό - νυ - σον έν λίμ - ναις ί - α - χή - σο - μεν

When the high day of Pit - chers rol-licking drunken in ri - - ot,

ή - νικ' ό κρατ-πα-λό - χω - μος τούς ί - ε - ρού - σι χύ - τροι - - σι

swept through our own sanctu - a - ry the rude rab - - ble.

χω ρεί κατ' έ - μόν τέ - με - νος λα - ων όχ - - λος

Bre - ke - ke - kex ko - ax ko - ax ko - ax

βρε - κε - κε - κέξ χο - άξ χο - άξ χο - άξ

DIONYSUS (speaking): Every part of me is rawing! Koax koax! But of course that's
 ἐγὼ δὲ γ' ἀλγεῖν ἄρχομαι τὸν ὄρρον, ὦ χοᾶξ χοᾶξ· ὑμῖν θ' ἴσως οὐδὲν

of no consequence to you!
 μέλει.

Bre-ke-ke-kex ko - ax ko-ax

FROGS.

DIONYSUS (speaking): Confound your
 ἀλλ' ἐξολοισθ' αὐτῷ

DIONYSUS.

Nothing but eternal

(speaking) οὐδὲν γὰρ ἐστ' ἀλλ' ἢ ko-ax!

Just - ly so thou bu - sy meddler, for me the mu - ses
p *p con sentimento*

εί - χό - τως γῶ πολ - λὰ πράττων ἔμ - ἐ γάρ ἔσ - τερ -

all sweet of song loved and che - rished, me too hornyhoofed Pan who

ξαν μεν εὖ - λυ - ροί τε Μοῦ - σαι καὶ κε - ρο - βά - τας Πάν ὁ

plays on the soun - ding reed - pipe, in me re - joi - ces too lord of - all harps A -
cresc.

χα - λα - μό - φθον - γα παί - ζων προ - σε - πι - τερ - πε - ται δ' ὁ φορ - μιχ - τας Ἄ -

pol - lo, for the reed's sake where with — his lyre he fits

πόλ - λων ἔ - νε - χα δό - να - χος, ὃν ὑ - πο - λύ - ρι - ον

which in the wa - ters deep I rear

Bre-ke-ke-kex

ko -

έν - υ - δρον έν λίμ - ναις τρέ - φω

βρε - κε - κε - κεξ χο -

ax

ko - ax

cresc. molto

ko - ax

ko - ax.

αξ χο - αξ χο - αξ χο - αξ

cresc. molto

DIONYSUS (speaking): Here's a blister on my hand!

ἐγὼ δὲ φλυκταῖνας γ' ἔχω κ. τ. λ.

p

p

Bre-ke-ke-kex

ko - ax

ko - ax

ko - ax.

DIONYSUS (speaking): Stop,

ἀλλ'

FROGS.

βρε - κε - κε - κεξ χο - αξ χο - αξ χο - αξ

ye tuneful creatures! stop, I say!

ὦ φιλωδὸν γένος παύσασθε

FROGS.

Nay, nay the more

sing we, sing we,

mf *p animato*

μᾶλ-λον μὲν οὖν

φθεγ-ξό-μεσθ' εἰ

if ev-er leaped we hap-py di-ving, di-ving

cresc.

through the sed-ges

ὅη ποτ' εὐ-η-λί-οις

ἐν ἁ-μέ-ραι-σιν

ἡ-λά-μεσ-θα

and ga-lin-gale— sing-ing still our song me-lo-dious

from sun-ny

δι-ἄ-κυ-πέι-ρου

καὶ φλέ-ω χαί-ρον-τες ὠ-δῆς

πο-λυ-χο-

morn to sun-ny evening,

Or if ev-er fled we showers and

mf cresc.

λύμ-βοι-σι μέ-λεσ-σιν

ἢ δι-ὅς φεύ-γον-τες ὄμ-βρον ἐν-

deep be-neath the wa - ter chan-ted var - ious strains of mer - ry mu - sic

υ - δρον ἐν βυ - θῳ χορ - εῖ - αν αἰ - ό - λαν ἐφ - θεγ - ξά - μεσ - θα

while the bubbles all broke a-round.

Bre-ke-ke-kex ko -

πομ-φο-λυ-γο-πάφ-λασ-μα-σιν βρε-κε-κε-κὲξ κο -

ax ko-ax

DIONYSUS (forte): I thank ye, Frogs, for that word!

FROGS.

τουτὶ παρ' ὑμῶν λαμβάνω

Fear-ful then will

ἄξ χο-ἄξ δει - νά τ' ἄ - ρα

be our for - tune.

DIONYSUS (furiously): More fearful mine who must row on e'en till I burst!

δεινότερα δ' ἔγωγ' ἐλαύνων, εἰ διαρραγήσομαι

πει - σό - μεσ - θα

B Bre - ke - ke - kex ko - ax ko - ax

DIONYSUS. Confound you! I don't care!

Οἰμῶζεται· Οὐ γὰρ μοι μέλει

p
bre - ke - ke - kex ko - ax ko - ax
βρε - κε - κε - κέξ χο - ἄξ χο - ἄξ

mf

Nay the more we'll cry and cla - mour eve-rythroat to the wi - dest ope - ning

mf animato
ἀλ - λὰ μὴν κε - κρα - ξό - μεσ - θα ὁ - πό - σον ἢ φά - ρυγξ ἀν ἡ - μῶν

mf

strai - ning all the live long day.

Bre - ke - ke - kex ko - ax ko - ax

ff
χαν - δά - νη δι' ἡ - μέ - ρας βρε - κε - κε - κέξ χο - ἄξ χο - ἄξ
strai - ning all the live long day. Bre - ke - ke - kex ko - ax ko -
χαν - δά - νη δι' ἡ - μέ - ρας βρε - κε - κε - κέξ χο - ἄξ χο -
strai - ning all the live long day. Bre - ke - ke - kex ko -
χαν - δά - νη δι' ἡ - μέ - ρας βρε - κε - κε - κέξ χο -
strai - ning all the live long day. Bre - ke - ke -
χαν - δά - νη δι' ἡ - μέ - ρας βρε - κε - κε -

ff

f

Bre-ke-ke-kex ko - ax ko - ax ko - ax ko - ax

βρε-κε-κε-κex χο - αξ χο-αξ χο - αξ χο - αξ

ax Bre-ke-ke - kex ko-ax ko - ax ko - ax ko-ax

αξ βρε-κε-κε - κex χο - αξ χο - αξ χο - αξ χο - αξ

ax ko-ax Bre-ke-ke-kex ko - ax ko-ax ko-ax

αξ χο-αξ βρε-κε-κε-κex χο - αξ χο-αξ χο - αξ

kex ko-ax ko - ax Bre-ke-ke - kex ko - ax ko - ax

κex χο-αξ χο - αξ βρε-κε-κε - κex χο-αξ χο - αξ

DIONYSUS (speaking *ff*) Ye shall not get over
me in koax!
τούτω γὰρ οὐ νικήσετε

FROGS.

Ne-ver shall you get o - ver us,

οὐ δε μὴν ὑ - μᾶς σὺ πάντως

o - ver us, o - ver us.

σὺ πάντως σὺ πάντως

Nº 4. Barcarole.

ENTREACTE for ACT I. SCENE III.

Poco lento.

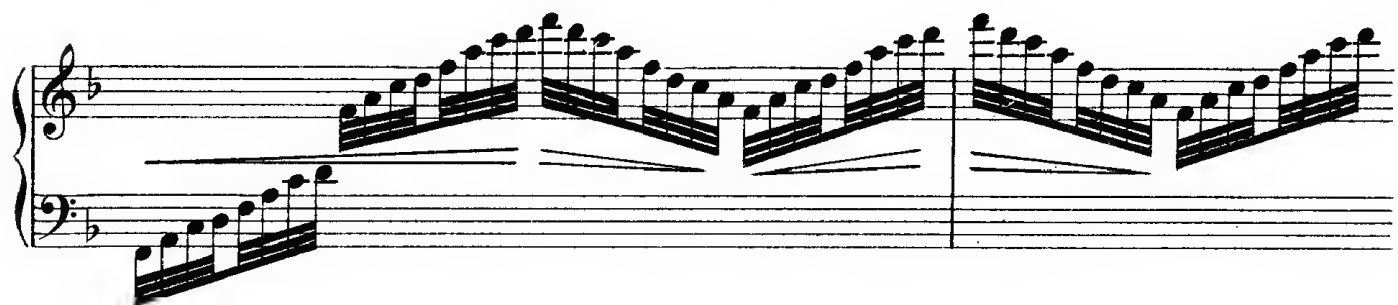
f *mf* *p*

p

p

A *p*

Allegretto. *p dolce*



Nº 5. Chorus of the initiated.

After line 311.

Allegro.



XANTHIAS. οὗτος DIONYSUS. τί ἔστιν. κ.τ.λ. το ὃ ἀχρασώμεθα line 315.



XANTHIAS. τοῦτ' ἔστ' ἔχειν' κ.τ.λ. ὥς ἂν εἰδῶμεν σαφῶς

then Allegro.



I - a - chus! I - ac - chus!

TENORS.

"I - αχχ' ὦ "I - αχ - χε

BASSES.



I - ac - chus who dwel lest in a glo - rious ha - bi -

animato
f

'I - αχχ' ὦ πο - λυ - τι - μή - τοις ἑ - ὄραιοις ἐν - θά - δε

ta - tion I - ac - - - chus! I - ac - chus!

ff *A*

ναί - ὦν 'I αχχ' ὦ 'I - αχ - χε

Come, o come here to our dance in the mea - dow

f *3*

ἐλ - θὲ τόνδ' ἀ - νὰ λει - μῶ - να χο - ρεύ - σων

Come and lead the sa - cred re - vel! and a - round thy brow for
cresc.

p *cresc.*

ὁ - σί - ουσ ἐς θι - α - σώ - τας πο - λύ - χαρ - πον μὲν τι -

gar - land be the lea - fage green lux - ur - iant of a green myrtle, in cadence to the

p *cresc.*

νάσ - σων πε - ρὶ κρα - τὶ σῶ βρύ - ον - τα στέ - φα - νον μύρ - των θρα - σεῖ δ' ἐγ - χα - τα

measure

of thy wanton ad - or - ers

the de - light of their dancing

p *B*

χρούων πο - δὶ τὰν ἀχ - ῶ - λαστον φι - λο παῖγ - μο - να τι - μάν

where with most de - li - cate grace the mer-ry bands move so - lemnly

mf *p* *cresc.*

χα - ρί - των πλεῖστον ἐ - χου - σαν μέ - ρος ἁγ - ναν ἰ - ε - ρὰν

in the rite

f

ὁ - σί οἱς

di - vine and mys - tic.

— μύσταις χο - ρεῖ - αν.

acceler.

XANTHIAS. ὦ πότνια πολυτίμητε κ.τ.λ. καὶ χορδῆς λάβης

Allegro.

'Tis time now for the a -

ἔ γει ρε φλο-γέ - ας

wa - king of the torch that thou bear - est

I -

λαμ - πά-δας ἐν χερ-σὶ τι - νάσ - σων

ac - - chus! I - ac-chus!

Thou the star of our or -

αχ' ὦ 'I - αχ-χε. νυχ - τέ - ρου τε - λε - τῆς -

- gies in the night time.

TENORS only.

See the mead with fire a -

φωσ - φό - ρος ἄσ - τήρ. φλο-γὶ φέγ - γε - ται δὲ

bla-zing!

See, the old mensknees are nim-ble!

And they cast off care and

λει-μών· γό-νυ πάλ-λε-ται γε-ρόν-των· ἄ-πο-θεί-ον-ται δέ

sor-row, and the wea-ry load of years that they are bear-ing

λύ-πας χρο-νί-ους δ'ε-τῶν πα-λαι-ῶν ἐ-νι-αυ-τούς

in the zeal of de-vo-tion.

ἰ-ε ρᾱς ὑ-πὸ τι-μᾱς

p

f

Then with torches a glow - ing
mf *cresc.*

Come and lead —

σὺ δὲ λαμπά-δι φέγ - γων προ-βά - δην —

us march - ing a long to the flow'r strewn le - vel mead —

ἐξ - αγ' ἐπ' ἀν - θη - ρὸν ἔ λει - ον δά - πε - δον —

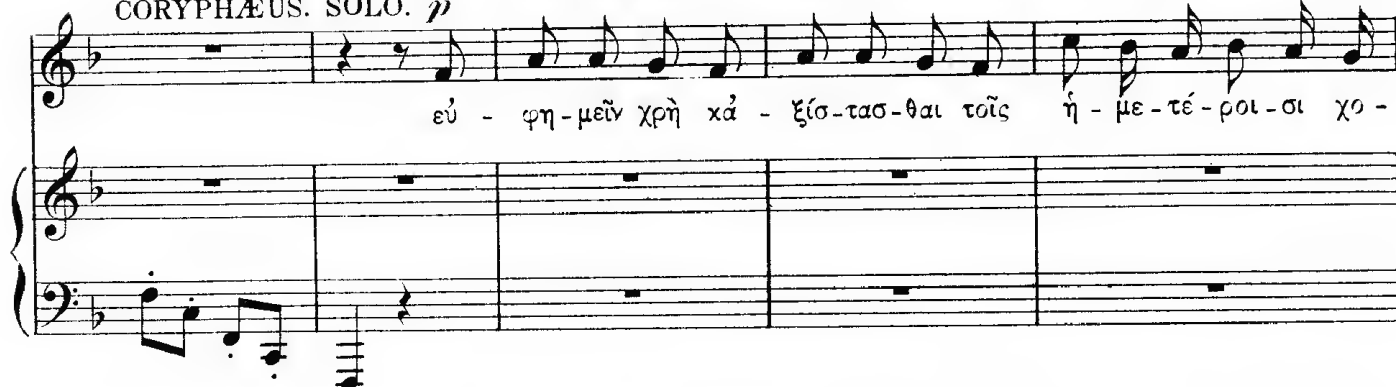
— blest one! lead us, *dim.* thy glad dancers!

χο - ρο-ποι - ὶν, μά - χαρ, ἥ - βαν.

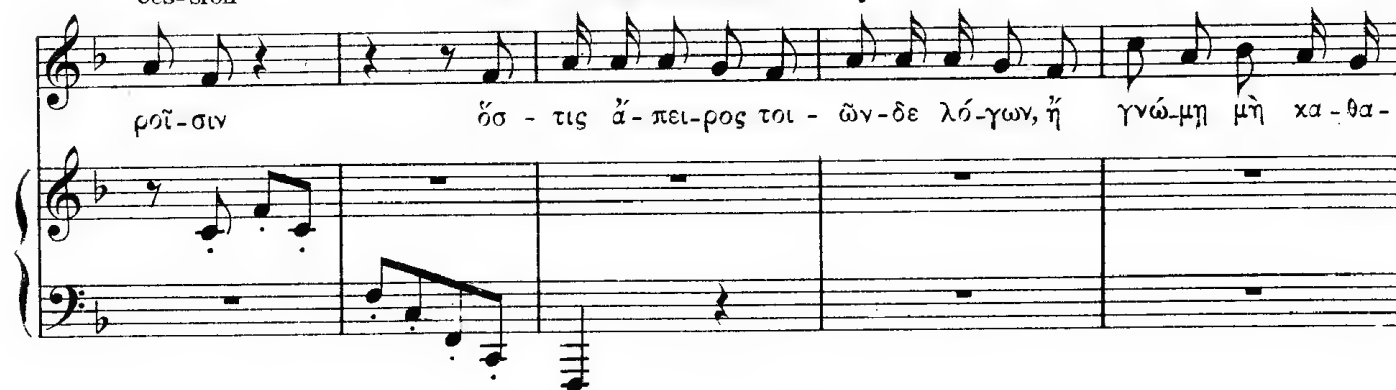
Allegretto.



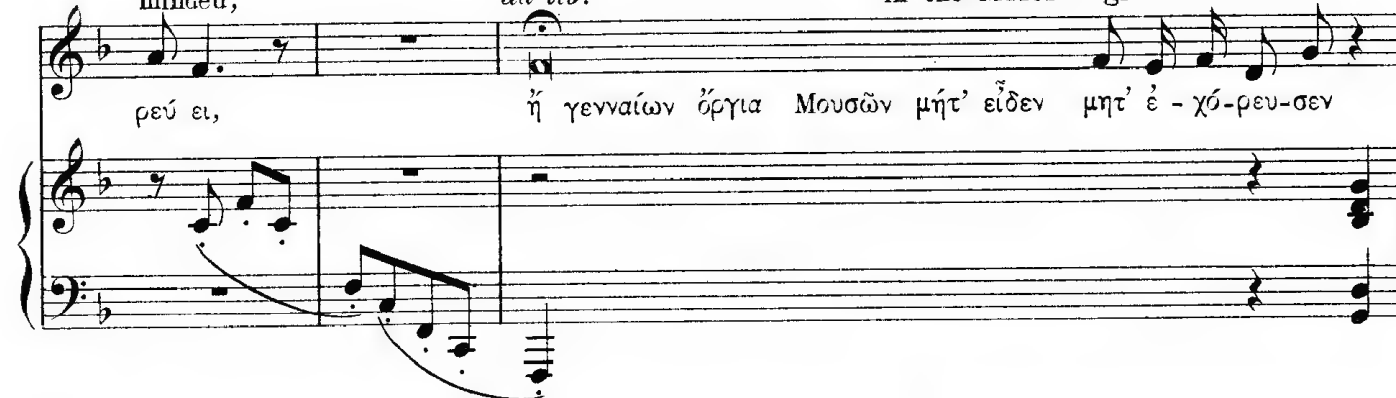
CORYPHÆUS. SOLO. *p* Let him be mute and stand a side, nor join in our sa-cred pro-



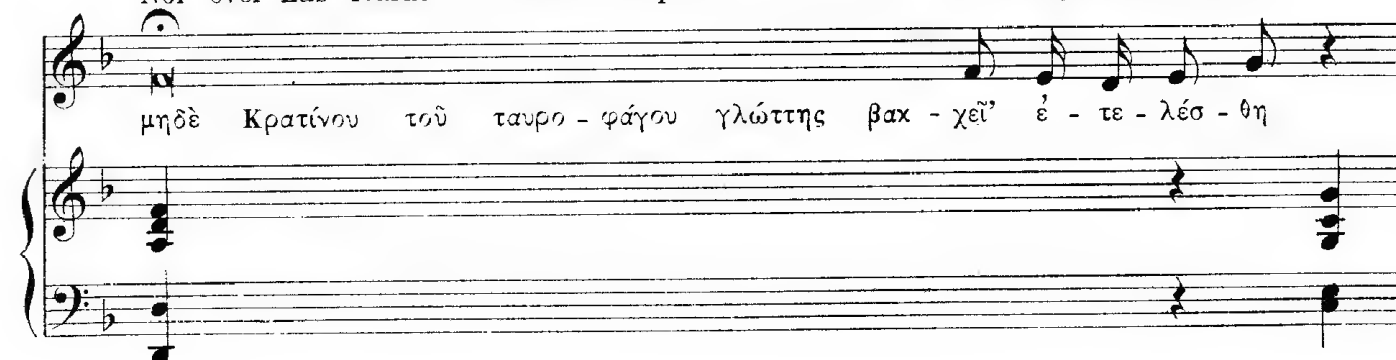
ces-sion who ne-ver has heard our mys-ti-cal words, or is not righteous-ly



minded; *ad lib.* Who never has seen and never has danced in the Muses' high ce-re-mo-nial



Nor ever has learnt the musical spell of old beef eat-ing Cra-ti-nus



Or who takes delight in ribald abuse

when ribald a - buse is im-proper:

Whoever is not his citizens
friend nor

ἡ βωμολόχοις ἔπεσιν χαίρει, μὴν' καιρῷ τοῦ-το ποι-οῦ-σιν ἡ στάσιν ἐχθρὰν μὴ καταλύει,

strives to conci - li - ate faction.

But kindles and fans the flame

of hate and all for his private advantage:

μηδ' εὐχολός ἐσ-τι πο-λί-ταις, ἀλλ' ἀνεγείρει καὶ ῥαπίζει, κερδῶν ἰ - δί-ων ἐ - πι-θυ-μῶν

Whoever takes bribes when guiding

the state and steers her on rocks in a tem - pest;

ἡ τῆς πόλεως χειμαζομένης ἄρ - χων κα - τα - δω - ρο - δο - κεῖ - ται

Or plays the traitor with fort or

ship or smug - gled goods for Æ - gi - na

To help our foes as

Thorycion did that

ἡ προδίδωσιν φρούριον ἡ ναῦς ἡ τάπορ ρητ' α - πο-πέμ-πει ἐξ Αἰγίνης, Θωρυκίων ὧν

wretched col-lec-tor of ta-xes Ropes and sails and timbers and pitch
to a Pelopon-ne-si-an harbour.

είκοστολόγος κα-χο-δαί-μων ἀσώματα καὶ λῖνα καὶ πίτταν διαπέμπων εἰς Ἑ πὶ δαυρον,

Or tires his best to persuade us to Or dares to defile great
send supplies to the e - nemy's na-vy Hécate's shrine while

ἢ χρήματα ταῖς τῶν ἀντιπάλων ναυσὶν παρέχειν τι - νὰ πεί θει ἢ κατατιλᾷ τῶν Ἑκαταίων

writing a Cyclical Hymn-Book: Or who by base rhetorical arts
would dock the pay of a po-et

κυκλίοισ χο ροῖσιν ὕ - τά - δων ἢ τοὺς μισθοὺς τῶν ποιητῶν ῥήτωρ ὧν εἴτ' ἀ - πο-τρώγει

For a harmless gibe in our national feast,
in the rites of great Di - o - ny - sus.

κωμω-δη-θεὶς ἐν ταῖς πατρίοις τελεταῖς ταῖς τοῦ Δι - ο - νύ - σου

Lento.

Once I warn such, and twice I warn such, thrice do I so-lemnly ad-
rit.

τού - τοις αὐ - δῶ καὶ θις ἀπ - αυ - δῶ καὶ — θις τὸ τρί - τον μάλ' ἀπ -

Allegro.

mo-nish A - void you quite our mys-ti-cal rite, but you as the darkness ad-
mf

αυ - δῶ ἐξ - ίσ-τασ-θαι μύσ - ται - σι χοροῖς· ὑ - μεῖς δ' ἀν - ε - γεί - ρε - τε

van-ces; Re - joice the night through (the fes-ti-val's due) with rhythmy-cal sing-ing and

μολ-πὴν καὶ παν-νυ-χί - δας τὰς ἡ - με-τέ-ρας, αἱ τῇ - δε πρέ-που-σιν ἐ -

dan-ces.

ορ-τῇ.

Allegretto.

p

CHORUS.
BASSES only.

Now bold - ly march we on - ward To

mf

χώ - ρει νυν πας ἀν - δρεί - ως εἰς

blooming flowry meadows, And val-leys, time keeping, jes - ting mocking with

τοὺς ἐν - αν - θεῖς κόλπους λει - μώ - νων ἐγ - χρού - ων κα' - πι - σκώπτων καὶ

sport and gibe in con-cert.

Now that

παί - ζων καὶ χλευ - ά - ζων

ἡ - ρίς -

we have free-ly feasted

τη - ται ὁ ἐξ - αρ - κούντως

D On - ward then! and loud - ly sing the sa - ving God - dess prai - ses, Well

ἀλλ' ἔμ - βα χῶ - πως ἀ - ρεῖς τὴν Σώ - τει - ραν γεν - ναί - ως τῇ

mark - ing the mea - sure, Hers who - ev - er our coun - try guards the

φω - νῇ μολ - πά - ζων, ἥ τὴν χώ - ραν σώ - ζειν φῆς' ἐς τὰς

year through: In spite of Tho - ry - cion's wi - ly schemes.

ὧ - ρας χὰν θω - ρυ - χί - ων μὴ βού - λη - ται.

CORYPHÆUS.

So we sing now a-gain in dif - fe - rent strain the

mf

ἄ - γε νυν ἐ - τέ - ραν ὕμ - νων ἰ - δέ - αν τήν

Goddess be-nignant of harvest

De - me - ter the queen be our

καρ - πο - φο - ρόν βα - σί - λει - αν

Δή - μη - τρα θε - άν ἐ - πι -

theme of song, and we chant a - loud in her ho - nour.

κοσμοῦν - τες ζα - θε - ος μολπαῖς κε - λα - δεῖ - τε

TENORS and BASSES.

De - me - ter thou that

p

Δή - μη - τερ, ἄγ - νῶν

ru - lest o'er our or - gies

Be thou present now, and

guard thy cho - rus constantly: And

ὀρ - γί - ων ἄ - νας - σα συμ - πα - ρας - τά - τει καὶ σῶ - ζε τὸν σαρ - τῆς χο - ρὸν καὶ

grant that I the livelong day May sport and dance un - fea - ring: And grant o queen that I may speak Both

cresc.

μ'ασφα - λῶς παν - ἡ - με - ρον παῖ - σαί τε καὶ χο - ρεῦ - σαι καὶ πολ - λὰ μὲν γέ - λου - ᾶ μεί - πειν,

wit - te - ly and wise - ly and as thy most ho - ly

πολ - λὰ δὲ σπου - δαῖ - α καὶ τῆς σῆς ἐ - ρο - τῆς

feast deserves Maysport - ing,

win at last the vic-tors glorious crown for -

animato

ἀξίως παί-σαν - τα καὶ σκώ - ψαν-τα νι - χή-σαν - τα ται - νι -

cresc. molto

Allegro.

wear - ing

Now

sing

we

οὖς - θαι ἄγ' εἰ - - - - - α

Songs for the hi-larious wine-god, let us in vite him hi-ther: In voke with song the jo-vial god,

νῦν καὶ τὸν ὦ-ραϊ-ον θε-ὸν πα-ρα-χα-λεί-τε δεῦ-ρο ὦ - δαῖ-σι τὸν ξυν-έμ - πο-ρον

part-ner of our dances.

τῆς δε τῆς χο-ρεΐ-ας

I - - - ac - chus ho - nour'd of
 Ἰ - - - αχ - χε πο - λυ - τί -

all men, who didst de - vise this our festal mea - sure. Hi - ther, fol - low we
 μη - τε, μέ - λος ἐ - ορ - τῆς ἡ - δισ - τὸν εὐ - ρὼν δεῦ - ρο συ - να - χο

pray thee approach the shrine — And show — us that thou fearest not a - lone
 λού - θει πρὸς τὴν θε - ὄν καὶ δεῖ - ξον ὡς ἄν - εὐ πό - νου πολ - λὴν

and wea - ry jour - ney. I - ac - - chus by thou my lea - der
 ὁ - δὼν πε - ραί - νεις Ἰ - αχ - - - χε φι - λο - χό - ρευ - τά

E

lo-ver of — the dance!

For thou by

συμ-πρό-πεμ - πέ με. σου γάρ χατ-

sport - ive jest fru-ga-li - ty teach - ing, Hast clad us all in shoes that need re -

cresc.

εσ - χί - σω μὲν ἐ - πί γέ - λω - τι χάπ' ἐυ - τε - λεί - α τὸν τε σαν - ὄα

pair - ing And in tat - ters, And grant - est to thy crew de -

λίσ - κων καὶ τὸ ῥά - κος, χά - - ξεῦ - ρες ὥς τ' α ζη - μί -

vout to sport and dance in free - dom.

I - ac - chus be thou my

ους παί ζειν τε καὶ χο - ρεύ - ειν "Ι - ακ - - χε φι - λο - χο -

G

lea - der, lo - ver of the dance!

ρὲν - τὰ, συμ-πρό-πεμ - πέ με

mf

For late glan - cing

p cresc.

καὶ γὰρ πα - ρα -

p

side - ways a lit - tle maid - en, mine 'twas — to

βλέ - ψας τι μει - ρα - χίς - χης νῦν δὴ κατ -

see, (fair was the girl to look on) Who sports with us: And

cresc.

εἶ - δον, καὶ μάλ' εὐ - προ-σώ - πον συμ - παι - τρί - ας, χι -

thro' her bo - - dice torn I saw her bo - som bare was peep - ing

τω - νί - ου παρ - αρ - ρα - γέν - τος τιτ - θί - ον προ - - χῦ - ψαν.

I - - ac - chus be thou my lea - der lo - ver of

"I - - αχ - χε - φι - λο - χό - ρευ - τὰ συμ - πρό - πεμ - -

the dance.

- - - πέ με.

N^o 6. Chorus.

Allegro.

TENORS and BASSES.

O shall we then in Cho- rus de - ride old Ar- chi - de - mus?

βού-λεσ-θε δῆ-τα κοι-νή σκώ-ψω-μεν Ἀρ-χέ-δη-μον

Who all these se - ven years he ne'er has

ὅς ἐπ - τέ-της ὧν οὐκ ἔ - ψυ - σε

got — a clan. Now he plays the de - ma - go - gue, up

φρά- - το - ρας νυ - νὶ δε δῆ - - μα - γω γαῖ ἐν

there a-mong the dead men And with the ruffians there is quite the foremost man!

τοῖς ἄ - νω νε-κροῖ-σι χάσ-τιν τὰ πρῶ-τα τῆς ἐ - χει μοχ - θη - ρί - ας.

